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BOOK REVIEWS.

THE following introduction we copy verbatim from a pamphlet entitled, "Description of a Collection of Japanese, Chinese and Korean Porcelain, Pottery and Faience: made by Captain F. Brinkley, R. A., of Yokohama, Japan," which is published by Edward Greey, of this city:

Immediately after the abolition of the Feudal system in Japan (A. D. 1871), when the Ex-Daimio were pensioned and retired into private life, the art treasures that had, during centuries, been collected by them or bestowed, for gallant services, upon the *samurai* of their clans, and by the latter valued equally with their honor, were suddenly "thrown upon the market," not, as many foreigners imagined, "from a desire to put away childish things and adopt Western civilization," but from an imperative necessity for funds with which to alleviate the pressing wants of loyal clansmen, who had, hereto, "looked to their lord and his chief retainers as children to their parents," and for whom the government, impoverished by three years of civil war, could not immediately provide.

It was to supply food, raiment and shelter for these beggared thousands, that the nobles and gentry sacrificed their priceless heirlooms and secretly sold to the native curio-dealers beautiful objects, representing years of skilled, artistic work, made under conditions that can never again obtain in Japan.

Among the first to understand this state of affairs was Captain F. Brinkley, who, in addition to a refined and cultivated taste and a profound knowledge of the ceramic treasures of Europe, held a position in the Japanese service that enabled him to satisfy his desire to possess the finest examples of their art productions and to study the subject with native connoisseurs. He soon discovered that the beautiful specimens of porcelain, pottery and faience, then considered by foreigners "so common," had cost their late owners fabulous sums, and had been collected by persons of perfect taste and judgment, who also placed great value upon the ceramics of China and the Korea. He knew that "the golden shower" would soon cease and, availing himself of it to the full, secured the magnificent examples of color, glaze, form and decoration described in the following pages.

Captain Brinkley, like all of us who have written or lectured upon Japanese ceramics, derived his first and most important information from the works of the late Ninagawa Noritane, whose friendship he enjoyed for many years and from whom he purchased a great number of superb pieces of pottery and porcelain. Simultaneously with forming his collection he began to secure material for a "History of Japanese Ceramics," which book I hope in the Fall to have the honor of introducing to those who are interested in the subject. The greater portion of his collection was obtained during the first five years after the political change, but later on he never hesitated to discard inferior specimens for superior, or to pay the increased value of the fine objects he desired, his great aim being to procure gems with which to illustrate his work. His collection may, therefore, be most truly described as unique, for, during the Feudal times, when each piece formed part of the treasures of some lord or gentleman, no power less than that of a Shogun, could have brought them together even for a few hours, and now it would be utterly impossible to secure in Japan even a small number of such specimens.

Having purchased the collection, I desire to supply the great want hereto connected with it, by reprinting the scholarly and instructive description prepared by its late owner for the guidance and information of his friends, which is an epitome of information upon the subject of Oriental ceramics.

I have always hoped that this collection might find a permanent place in the Museum of Fine Arts, Boston, but this could only be accomplished by several connoisseurs uniting to secure it for that purpose. I will not, under any circumstances, part with it, *as an entirety*, unless I have a full guarantee that it be presented *intact* to some museum or similar institution, and the name, "The Brinkley Collection," retained upon it. Otherwise, I shall, in a few weeks, remove it to my establishment in New York, and if not disposed of under the conditions described, shall reluctantly be compelled to disperse it.

EDWARD GREY.

FOLLOWING the overthrow of the Tycoon in 1867 came the establishment of the Mikado in his temporal power and the abolition of the nobility. With more extended foreign intercourse, the innovations and manners of Western nations crept in, and a new life was inaugurated that blighted and excluded the old. But more intimate acquaintance with the principles and morals of European nations has deprived the foreign craze of much of its charm and has made the Japanese realize that there is some good in their own civilization. Fencing with the double-bladed sword, archery, and the game of *dakin*—an exercise similar to our polo—have recently been revived. Notable among their selections from the old civilization for embodiment in the new is that of the Cha No Yu, or, in our tongue, the Ceremonial Tea. To suppose that it will exist without the old forms of dress, architecture, and manners, seems unreasonable at first thought, but the easy adaptation of its principles and methods to foreign ceremonies will result, doubtless, in the survival of its more beautiful and less rigid forms.

Briefly, the Cha No Yu is the drinking of tea of the finest quality as to taste and purity, with the observance of special forms and in a particular place. Its object is essentially metaphysical; the philosopher, statesman, soldier, or student seeking in it the enjoyment of contemplation and development of thought or ideas upon all subjects, philosophical or religious. Culture, cleanliness, fine manners, and purity of life are all promoted by it, the special ceremonies by which these ends are attained leading to probably one of the highest forms of social and esthetic entertainment that the world has ever known. The participant, to acquit himself successfully, must possess culture of the highest order, which in Japan includes also a thorough knowledge of etiquette, a high appreciation of the beautiful, fine conversational powers, and certain native accomplishments, the most important of which is the arrange-

ment of flowers, trees, and paintings so as to produce the most enchanting effects. It is a particular art to make the tea and to serve it in company, but this consists more in the observance of certain forms than in any difficulty as to boiling or preparation.

The tea chamber is one of the rooms of a building apart from the residence, and specially devoted to the purposes of the Cha No Yu. In cities or towns this building stands within an inclosure bordered by a thick hedge of shrubbery, but when forming a part of great houses in the country it crowns a summit that overlooks a beautiful landscape. In either case the grounds are set with numerous plants and flowers of remarkable beauty and cultivated to a surprising degree of perfection. The site must be free from impure air. In the construction of the house the finest woods are used; its roofing is of shingles and the workmanship throughout of the highest order obtainable. The tea chamber measures usually fourteen by twenty-seven feet in dimensions, and though perfectly plain is without perceptible fault in structure. Its ceiling is of wood, and the walls are of a white or light gray color. The floor is covered with matting of the finest quality, which should have an opening in the center for the use of a fire bowl in winter. In one corner of the room is a raised platform on which the finest flowers and plants are arranged in rare pots and vases, while close by, on pillars of ebony or sandalwood, roll pictures are displayed along with ancient scrolls or other curious writings.

It has been inferred already, no doubt, that only persons of rank or wealth would presume to give a feast of the first order.—*August Atlantic*.

THE CAT'S NINE LIVES.—Of the cat it is commonly said that it has nine lives. By this saying nothing very definite is meant beyond the opinion that under various kinds of death the cat lives much longer than other animals that have to be killed by violent means. When any question is asked of the police or of other persons who have to take the lives of lower animals, they tell you, without exception, according to my experience, that the cat is the most difficult to destroy of all domestic animals, and that it endures accidental blows and falls with an impunity that is quite a distinguishing characteristic.

The general impression conveyed in these views is strictly correct up to a certain and well-marked degree. By the lethal death, the value of the life of the cat is found to be, at the least, three times the worth of the dog. In all the cases I have seen in which the exactest comparisons were made, the cat outlived the dog. A cat and dog of the same ages being placed in a lethal chamber, the cat may, with perfect certainty, be predicted to outlive the dog. The lethal chamber being large enough to hold both the cat and the dog, the vapor inhaled by the animals being the same, with every other condition identical, this result, as an experimental truth, may be accepted without cavil.

The differences, always well marked, are sometimes much longer than would be credible in the absence of the evidence. I have once seen a cat, falling asleep in a lethal chamber in the same period as a dog, remain breathing, literally, nine times longer, for the dog died within five minutes and the cat not only continued to breathe, in profound sleep, for forty-five minutes, but would have been recoverable by simple removal from the vapor into fresh air if it had been removed while yet one act of breathing continued. This, however, was exceptional, because the cat in the same lethal atmosphere as the dog does not, as a rule, live more than thrice as long, i. e., if the dog ceases to breathe in four minutes, the cat will cease in from ten to twelve minutes after falling asleep.—*From "Measures of Vital Tenacity," by Dr. B. W. RICHARDSON, in Popular Science Monthly for August.*

TO READ "Boots and Saddles," by the wife of General Custer, is to be taken fairly out of the ordinary round of feeling and thinking, to enter upon a life of which civilians know too little and realize less. Our military out-posts, far in the West, have an atmosphere, customs, necessities, events, economies, hardships, tragedies and agonies which are so utterly foreign to the life of cities or even villages, that to be told in vivid, graphic, simple fashion of the peculiar method of camp existence is to open up a new view of what we had but vaguely understood or perhaps thought of with serene indifference.

The story of the life in Dakota with General Custer, written with all the truth and fervor of a loving woman, who bravely followed the varying and often hard fortunes of her husband even to the most isolated of cavalry posts, is full of a pathos which must have been the key note of such an occupation. Yet the cheerful dignity with which every duty was performed, every physical and mental hardship and struggle endured, both by the General and his associates, lifts one's opinion of men and women into a finer air and assures one again of the fine constancy of human nature. The author takes one into her confidence and chats of all the small household affairs, the amusements, the domestic life of an "army family," and, without seeming to intend, it fills the tale with many romantic, laughable, and pathetic incidents which render the work more attractive than a novel. Admirably printed and bound with the ringing trumpet-note title, Harper & Bros. have added the charm of excellent publishing to a story which needed nothing to win its way but its own intrinsic merit.

THE latest venture of the firm of James R. Osgood & Co. was the issuing of a robin's-egg blue-covered novel, entitled "The Duchess Emilia," by Barrett Wendell. It is based on those well-known lines of Wordsworth:

"The soul that rises with us, our life's star
Hath had elsewhere its setting."

The Duchess Emilia, an Italian whose life was as wicked as romantic, having died in her sins, restlessly hovers over the earth seeking some new form into which to pour her spirit and by a new life, to atone for her past and thus gain eternal peace. A little boy, born in New England at about the same hour, whose tiny spark of life goes out on the instant, is the

personality chosen by this wandering soul, and the story of his life, weird, poetic, romantic, is the plot of this remarkable novel.

So "utterly impossible" an idea as the reincarnation of souls on this earth has come to be a study, a faith, a religion with many spiritualists, both in this country and in Europe, and many are the proofs of such incarnations offered by those who claim that theory is fact in their experience. Coming at this moment, when the occult seems to more and more awaken discussion and provoke experiment, this fascinating book, written with a finesse, a delicacy, and a grace which pleases the critical and artistic as well as the dramatic taste, should find a host of interested readers who would find in its strange portrayal the foundation of a belief which has been held since India, "Ancient of Days," drew wisdom from Brahma, and the literature of which has been immense in many languages, and never forgotten in any age.

A REVIVAL OF THE BRONZE AGE.—We had in the earlier ages of mankind a rough and a polished stone age, a bronze age, and an age of iron, each distinguished by the character of the material that was predominantly used by men for their weapons and tools, and have now added to those ages one of steel. In a similar manner we are now entering upon a revival of the bronze age, in which that substance in its varieties is to be put through stages of improvement like those that iron and steel have undergone. Many varieties of bronze have been produced within the last few years that possess features strongly distinguishing them from the ancient alloys, and some very remarkable qualities as compared with them, in view of which they are frequently used in place of even iron and steel. The bronzes of the ancients were composed of copper and tin, as is also what is now regarded as bronze pure and simple, mixed in proportions varying according to the purpose for which the compound is intended. Other substances, however, are often added, without unclassifying the product, which is still called bronze, provided copper and tin are the chief constituents. Among these substances are zinc, lead, phosphorus, manganese, silicon, iron, nickel, arsenic, antimony, and sulphur. It is the addition of certain proportions of one or other of such substances that constitutes the modern development of bronze manufacture, and which has given us some of the most useful and at the same time some of the most remarkable alloys known. These comprise no fewer than eleven distinct products, all of which find their uses in connection with the practice of engineering. They are: phosphor-bronze, silicon-bronze, manganese-bronze, delta-metal, phosphor-copper, phosphor-manganese bronze, phosphor-lead bronze, phosphor-tin, aluminum-bronze, silveroid, and cobalt-bronze. There are also other bronzes which are used as substitutes for gold in cheap imitation jewelry, but they do not come within the scope of the present paper.—*From "Modern Bronzes," by PERRY F. NURSEY, in Popular Science Monthly for August.*

A WORD to the economical. If you have any half-worn silks by you, take a good look at them and see if, by the admixture of canvas draperies, you cannot transform them into new garments, or the semblance of new. This year's draperies do not require a large quantity of material, and with a silk foundation and a peep of the best part of the silk here and there, I have seen most respectable-looking garments turned out under unfavorable circumstances.

In woolen stuffs Parisian modistes are fond of finding a colored selvedge and allowing it to show, so that it forms a trimming. Striped stuffs are draped at the back so that half are perpendicular and the other half horizontal.

In Paris no mantle is worn out of doors, or very rarely, except by quite young girls. In England, however, whether for economy or not, it is a prevailing custom in hot weather, or, at all events, has been for some few seasons. This year I do not see so many people thus economical, probably because the mantelettes are smaller and less cumbersome and are easier to wear gracefully.

Now the small shoulder capes are larger and lighter. Many are made of chenille with coin-like pendants in black and colored jet. Others are entirely lace, or lace-trimmed crepe de Chine. With two points in front, a little shaping to the figure, so that the cape falls in a mass of lace just below the waist, it becomes a mantelette, and is the universal out-door covering. Those who consider the cost have them made in tufted woolen stuffs with woolen lace and jet trimming, and some are made of piece woolen lace. Little jackets, such as were worn ten years ago, made of silk or piece woolen lace, have come in again and prove comfortable useful wear.—*Cassell's Family Magazine for August.*

THE August issue of Harper's Monthly Magazine is one of the best, pictorially and in reading matter, that has been published for several months. The frontispiece, from a drawing by E. A. Abbey, is entitled "A Love Song," and has all the attractive peculiarities of Abbey's drawings. "A Trip on the Ottawa" is a readable and an enjoyable paper, while "Social Democrats in the Reichstag" has an interest to every one who has followed the history of this legislative body. The other articles are "A New England Colony in New York," which gives some interesting reminiscences of the early settlers; "English and American Railways" has some very good comments on the systems prevailing in the two countries; "A Lunch with the Druzes" tells of a people almost strangers to us, and has illustrations with the text that make it most intelligible. The stories are "Elder Brown's Backslide," "The Pawnee Panic," and "A Modern Pandora," all exceptionally good reading. The "Editor's Easy Chair and Drawer" are full of usual solid material.

"The Bar Sinister," is a novel which Messrs. Cassell & Co. feel safe in predicting will attract more than ordinary attention. The name of the author is not given, but it is known to be written by one in possession of the facts and who speaks by authority. There is no sermonizing in the book. The author lets the story preach its own sermon. The text is Mormonism, the bar sinister on the escutcheon of this great republic. The characters introduced are every-day people. The hero, a New York business man, who goes to Salt Lake City with his wife and baby, and who falls a victim to the enticements of the "saints." It all comes about naturally enough and the reader is made to feel the subtlety of the Mormon leaders in their work of making converts to their faith. The author does not stand up and attack the Mormons on general principles but rather brings proof of a most convincing kind against them. The fate of Anna Quinby might be the fate of any Gentile wife living in Salt Lake City with her husband.